


FOLK ELEMENTS IN KODALY'S DUO, OP. 7 FOR
VIOLIN AND CELLO

BY
VICTORIA A. CLARKE

Master of Music, Applied-Music (Cello)



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Folk Elements in Kodály's
Duo, Op. 7, for Violin and Cello

by

Victoria A. Clarke

AN ESSAY

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Director of the Department of Music and Culture

Department of Music and Culture to the

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Abstract

The purpose of this essay is to identify Kodály's role in the history of Hungarian music. His *Duo*, Op. 7, for violin and cello, is analyzed in light of the specific ways in which it reflects Hungarian spirit as characterized in Hungarian folk, or peasant, music.

The introduction presents Hungarian national unity as Kodály's lifelong aim, linking together his many and various pursuits. Chapter I outlines political and cultural barriers to the development of Hungarian art music before the twentieth century. Chapter II examines Kodály's interest in peasant music: why he knew and loved it, and the role he felt it should play in Hungary's growth. The classification system Kodály used for his folk music collection is described, though in general terms and only to the extent that it might be relevant to the analysis of an instrumental composition. Chapter III is an analysis of the *Duo*, relating it to the Hungarian folk music heritage. Some western compositional techniques are discussed, as well as the interdependence of the two. The conclusion is a comment on Kodály's success as a musician, and more specifically as a Hungarian musician.

The purpose of this essay is to identify, through a close reading of the history of hunger in the United States, the ways in which it reflects American culture and is characterized by a particular form of violence, which is

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Chapter I, titled "The History of Hunger in the United States," provides a general overview of the history of hunger in the United States, from the early years of settlement to the present day.

Chapter II, titled "The Role of Hunger in American Culture," explores the ways in which hunger has been represented in American literature, art, and popular culture, and how it has shaped the national identity.

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I. Introduction

The driving force throughout Zoltán Kodály's life (1882-1967) was the vision of a unified Hungarian nation. He envisioned a spirit of kinship springing from heartfelt pride, kindling strength and unity of purpose among all Hungarians. The pride would be in a cultural expression founded on the rich and ancient Hungarian heritage, which would be synthesized with modern and foreign elements to create a new idiom. To Kodály as a musician this meant developing a new style of music. He would integrate old with new, native with foreign, to create the first truly Hungarian art music.

By striving toward this dream throughout a lifetime of creative effort, and by influencing Hungarian musical life at all levels, Kodály played a major role in the twentieth-century achievement of his nation: cultural and spiritual unity¹. His success in this endeavor was acknowledged by Sir Arthur Bliss in 1960, who said, "The voice of Kodaly in music is the voice of Hungary."²

¹Political unity and independence are hopelessly beyond the grasp of Hungary now, however strong the cultural and spiritual unity may have become. Kodály did as much as was possible within the limits of Soviet domination.

²Percy M. Young, *Zoltán Kodály, a Hungarian Musician*. (London: Ernest Benn, 1964), frontispiece.

II. Historical and Cultural Background

The major obstacle to Hungarian unity lay in its unsettled political history. Established as a sovereign nation in 897 A.D., Hungary was first governed by feudal lords. Domestic quarreling among the nobility weakened the country from within. Due to its strategic location, Hungary has been used as a battleground for nearly half of its thousand-year history. Lying at the crossroads between East and West – Asia and Europe – its political history has been riddled with a long succession of battles and invasions. In 1526 the Turks invaded. Hungary was then ruled by Turkey until 1699 when, as part of a political concession to Austria, Turkey ceded Hungary to Austria. For the next 250 years Hungary was ruled by Austria. During this entire period Austrian domination was interrupted only once when in 1918-19 the revolutionary Hungarian "Republic of Councils" governed. In 1944 the most severe blow came with Soviet occupation. Hungarian history has never known a strong, native, and stable government.

A nation continually at war, a nation ruled by invaders, cannot maintain the stable environment in which artistic culture flourishes. Hungary's long history of political strife precluded the development of indigenous culture on a national level. Political instability had not curtailed cultural expression, but it had significantly redirected it.

Altered educational and artistic values were an indirect result of foreign imperialism. Those in power were only interested in cultivating their own cultural heritage, not that of Hungary. The result was a serious cleavage in the cultural experience of Hungary's literate and illiterate citizens. The educated and uneducated classes lived in separate worlds. Although this may be the case in all countries, foreign influence on the upper classes made the gap in Hungary unusually wide. A musical manifestation of this duality is to be found in Hungarian musical tastes, which paralleled class divisions. Urban Hungarians cultivated Western European art music while the peasantry had its own indigenous musical culture. Most of the music enjoyed by educated Hungarians had not been written by Hungarians, nor did it relate to Hungarian peasant music in any way. There were Hungarian composers, notably Liszt, as well as some lesser known figures such as Lehar, Mosonyi, Molnar, and Erkel, but they were trained in the European manner, whether inside or outside of Hungary, and with no particular significance placed on peasant music – except as a colorful frill.

There were serious Hungarian composers before Bartók and Kodály who were more than marginally interested in folk music and who endeavored to collect, publish, or otherwise use it. Most of these collectors, however, were poets or amateur musicians, and none of their attempts was thorough enough to meld folk and art music traditions into an art

/

music truly representative of Hungary. ³

In the more stable European countries artistic expressions of different social classes had overlapped and exerted reciprocal influences on one another. Although the influence of European art music on Hungarian peasant music was felt increasingly in the twentieth century this influence was not reciprocal. It was Kodály's view that a nation's art music should be rooted in its peasant tradition and that this organic relationship had been eclipsed in Hungary by the influence of the musical traditions of the Austrian ruling class.

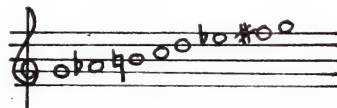
There was a "middle class" of educated, urban-dwelling Hungarians who strove to attain the social stature of the foreign elite. By definition, this meant that they had no interest in the music of the village peasants. Neither had they the creative independence to desire anything other than what the upper strata of Hungarian society felt was desirable.

The foreign influence which had so conclusively curtailed any interest in peasant music in the upper classes was clearly evident in the musical life of Hungarian peasant villages. In 1905, when Kodály first went into these villages to collect folk songs, he found that the oldest songs were relatively unknown among the younger generation, who preferred modern, urban music.

³For a more complete discussion of Hungarian ethnomusicology, see the article "Folk Music, Hungarian" in *Groves*.vol. 3, pp.227-289.

Gypsies, the famous "Hungarian" musicians, supposedly had done something to bridge these cultural gaps because their playing influenced certain composers, notably Brahms, Haydn, and Liszt, who used Gypsy motifs in their music. However, Gypsy music is not synonymous with peasant music. The Gypsies, because they catered to the tastes of their audiences, usually altered peasant tunes to the extent that the peasants would not have recognized them. Since peasant music was Hungarian music these Gypsy renditions did not represent what was truly Hungarian.

For example, the augmented second heard so frequently in Gypsy music is found only rarely in Hungarian peasant music (and then, it is as a result of foreign influence). As Kodály pointed out, "Any diminished or augmented interval is foreign to Hungarian folk music."⁴ He also said that, "Gipsies (sic) falsify the folk songs they play by introducing the augmented intervals of this scale, which are never used by peasants."⁵ He is referring to the so-called "Hungarian scale", containing two intervals of an augmented second.



The exaggerated rubato, so characteristic of Gypsy music, is only distantly related to the *Parlando rubato* style of

⁴Zoltán Kodály, *Folk Music of Hungary*, (London: Barrie and Rockliff, 1960), p. 67.

⁵ *Ibid*, p. 8.

Hungarian peasant music. Gypsy music is not Hungarian peasant music.

III. Kodály and Folk Music

A. Kodály's Background

Kodály had been educated along traditional lines during his university years in Budapest. Had immediate success been his goal he could have composed in a style unrelated to Hungarian peasant music, one easily accessible to the educated elite (as had his Hungarian colleague, Dohnányi(1877-1960)). In fact, his *Adagio*, Op. 1 for violin and piano, published in 1905, fits this description. But the turning point in his career came very early, and was marked in that same year by his first folk song collecting tour. It was then that he decided to use peasant music in much the same way a poet uses his mother tongue. In fact, peasant music was like a mother tongue to Kodály because he had grown up in peasant villages where he was surrounded by it. It was during his childhood that Kodály's love of peasant music was first nurtured.

Although Kodály's family lived in peasant villages they were not peasants but were of the educated and German-influenced class. His parents were amateur musicians (his father a violinist, his mother a singer and pianist) and the music of the German classicists was what Kodály heard and played at home. He learned several instruments, and was the cellist in family chamber music sessions. Because of this unusual childhood, (growing up in country villages while at the same time hearing and playing the

German classics) Kodály's viewpoint lacked the cultural limitations of the majority of Hungarians. The broadness of his childhood musical experiences made it possible for him to formulate the perspective which was to shape his entire career.

Kodály said that, "One can approach what belongs to all humanity only through one's own national characteristics." ⁶ Yet his aim never was to break away from the western art music heritage completely, because, as he said, "...nationalism must be free of chauvinism ..." ⁷ He simply wanted to amalgamate Hungarian folk and western art music traditions so that Hungary could take its place alongside other nations as an equal contributor to world culture, or as he put it, "We want to stand on our own feet ... We refuse to be a musical colony any longer." ⁸ He used folk elements, but never lost sight of his primary goal, that of reaching the entire musical public.

In 1905 Kodály saw before him the disintegration of Hungarian culture caused by powerful foreign influences. With the disappearance of folk customs Hungary's particular character would be lost forever. He saw mass (musical) education as the means to cross class and cultural barriers, and to revive Hungarian musical culture throughout Hungary. His aim, as he put it, was to make "... the musically

⁶Zoltán Kodály, "*Zenei Köznevelés*" ("Public Education in Music"), from *Visszatekintés* (Budapest: Zeneműkiadó, 1945).

⁷Percy M. Young, "Kodály as Educationist." *Tempo*, Winter 1962-63, p. 40.

⁸Percy M. Young. *Zoltán Kodály, A Hungarian Musician*. (London: Ernest Benn, 1964), p.82.

educated more Hungarian, and the Hungarian people more musically educated."⁹ Recognizing the importance of early childhood in developing tastes and attitudes Kodály developed an extensive music education system which since 1945 has been used in most Hungarian schools (and also in many others throughout the world). Most Hungarian children now learn to sing and read music for three years before Grade 1, and for many years after that as well. They learn folk songs and songs in the folk idiom, many of which were composed by Kodály specifically for education purposes. This music education system has made peasant music familiar to those who otherwise would not hear it, and has, because of widespread musical literacy, also created a taste for art music among the peasants. Largely as a result of Kodály's vast influence, musical life in Hungary is thriving today.

B. Folk Music

Due to the immense quantity and variety of songs in the Hungarian folk repertoire (Kodály and Bartók collected about 6,000 tunes, including variants ¹⁰) their objective and thorough study is an enormous challenge. These men used a detailed classification system for their collections, including where, when, and by whom each tune was collected, the singer, the relative age of each tune, the number of syllables per line, the number of lines, and how the phrases

⁹Laszlo Eosze, *Zoltán Kodály, His Life and Work*. (London: Collets, 1962), p. 83.

¹⁰Frank Howes, "Kodály in English." *Tempo*, Winter 1962-63, p. 18

related to each other structurally. Many of these qualities are not relevant to the analysis of Kodály's *Duo*, Op. 7, for violin and cello, particularly those concerning poetic form. It is the content, particularly the melodic and rhythmic style of folk music, that is most influential in the Op. 7.

Although certain features of Hungarian folk music are as old as Hungary itself (for instance, peasant music is always monophonic, with small dynamic and melodic ranges) there has been an evolution within the history of Hungarian folk music. Due mainly to outside influences its style began to change in the 13th, 14th, and 15th centuries, giving rise to Bartók's terms "old style" and "new style". These were his "Class A" and "Class B" respectively, and tunes with features distinct to both classes – therefore, of neither "Class A" nor "Class B" – were called "Class C".

The pentatonic scale characterizes the oldest tunes. In time added notes began to appear on weak beats, and then on main beats, and the low third and seventh were occasionally and then more frequently raised. Due to foreign influence much of the folk repertoire (the "new style") is modal, and major/minor examples can be found.

The tunes were also divided according to rhythmic style: some were called *Tempo giusto* and had an even beat, such as one would dance to, and the others, called *Parlando rubato*, flowed as if they were being spoken. Kodály considered the old, highly ornamented, and expressive *Parlando rubato* tunes more beautiful and characteristic than

the newer *Tempo giusto* ones, though they gradually came into greatest favour.

IV. Analysis of the *Duo*, Op.7, for Violin and Cello

The *Duo*, Op.7, for violin and cello was written in 1914, published by Universal Edition in Vienna in 1921, and first performed on August 7, 1924 in Salzburg at the ISCM (International Society for Contemporary Music). It is in three movements: *Allegro serioso, non troppo; Adagio; Maestoso e largamente, ma non troppo lento – Presto.*

Kodály's large-scale works were written later in his life, notably the *Psalmus Hungaricus*, Op. 13 (1923) and *Hary Janos Suite*, Op. 15 (1925-27). The works surrounding Op. 7 are all chamber works, as can be seen below.

	<i>Adagio</i> (violin and piano)	1905
Op.1	<i>Enekszo</i> (16 songs)	1907-9
Op.2	<i>String Quartet No. 1</i>	1908-9
Op.3	<i>9 Pieces for Piano</i>	1909-10
Op.4	<i>Sonata</i> (cello and piano)	1909-10
Op.5	<i>2 Songs for Baritone</i>	1912
		1913-16
Op.6	<i>Megkesett melodiak</i> (7 songs)	1912-16
Op.7	<i>Duo</i> (violin and cello)	1914
Op.8	<i>Sonata</i> (cello solo)	1915
	<i>Capriccio</i> (cello solo)	1915
Op.9	<i>Ot dal</i> (5 songs)	1915-18
Op.10	<i>String Quartet No. 2</i>	1916-18
Op.11	<i>Zongoramuzsika</i> (7 pieces for piano)	1910-18
Op.12	<i>Szerenad</i> (Serenade) (2 vlns. and vla.)	1919-20

The *Duo*, Op. 7, for violin and cello was written nine years after Kodály's first folk song collecting expedition (1905, in Galanta). That Hungarian peasant music was to Kodály like a mother tongue is evident throughout the *Duo* – Hungarian spirit is ubiquitous. Using many elements of the western art music heritage as well Kodály has combined these

two traditions and created a work which is accessible to those versed in either.

The analysis is divided into four sections – rhythm, melody, texture, and structure. The folk song examples have been compiled in Appendix 1, and are mentioned in conjunction with corresponding examples from the *Duo*, which appear in the body of the analysis. Whenever possible folk elements from the old style will be discussed before those which reflect the new style. It will be seen that Kodály was more influenced by old-style tunes.

A. Rhythm

Some rhythmic traits of Hungarian folk music are distinctly different from those of western European art music. Hungarian folk music is patterned after the spoken Hungarian language (which is distinctly different from most European languages) and in fact tune and text are, in practice, inseparable. Hungarian words are all accented on the first syllable, which accounts for the musical accents coming on the first note of any group of notes. The unaccented upbeat, or anacrusis, is therefore rare in Hungarian music, though examples of its use are given on pages 15 and 16. Kodály's use of frequent meter changes reflects the irregular accent patterns of the *Parlando rubato* style in the folk repertoire. Other rhythmic devices from Hungarian folk music, mostly those in the *Parlando rubato* style, are also found in the *Duo*.

Most phrases in the folk repertoire begin on the downbeat, and this is also the case in Kodály's *Duo*. Shown below are the first two bars of several phrases, with one preceding bar to show the absence of anacrusis. The decrescendo immediately before the melody in Example 1 emphasizes the strong downbeat of the melody. A German version of the melody in Example 2 would probably place the barline after the two thirty-second notes.



Example 1: *Duo*, Mvt. I, m. 126-128.



Example 2: *Duo*, Mvt. II, m. 34-36.

There is a particular gesture in Hungarian folk music which creates an upbeat feeling, corresponding to the natural inhalation of a singer before singing, and sometimes to the singer's effort to get up to the first pitch. The result is a glissando or an extra note or two before the

downbeat, but never an extra word. There are two styles of vocal preparation, one in which a nonsense syllable (*Hej*, *Hn*, *De*, *I*, *Aj*) is used (Examples 1 and 2 in Appendix 1), and the other in which the first syllable of the phrase includes the preparatory note(s) (Examples 3, 7, and 8 in Appendix 1.) This habit is reflected in the *Duo*:



Example 3: *Duo*, Mvt. I, m. 169-170.



Example 4: *Duo*, Mvt. III, m. 76.

Another form of this vocal preparation frequently found in both the folk repertoire (Example 1 and 4 in Appendix 1) and in the *Duo* is the use of the ascending octave leap.



Example 5: *Duo*, Mvt. I, m. 20.



Example 6: *Duo*, Mvt. III, m. 1.

It is very interesting to note in the violin part of the *Duo* a phrase with two pick-up notes in the western sense because they lead into a section that is distinctly major/minor (western) tonality. Kodály's juxtaposition of western rhythmic and melodic styles seems very logical.



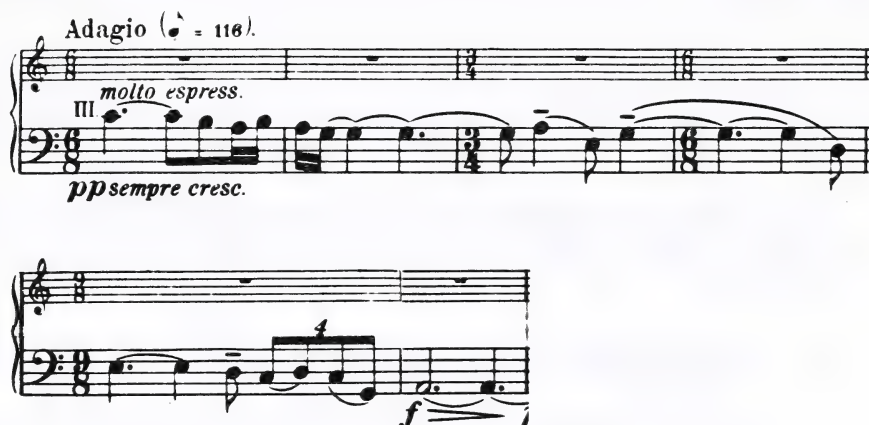
Example 7: *Duo*, Mvt. II, m. 45-46.

Not only are there strong downbeats but in the many folk tunes downbeats are placed at very regular intervals, in keeping with Hungarian speech-stress patterns. Kodály uses slurs and uneven note groupings to create these irregular rhythmic patterns:



Example 8: *Duo*, Mvt. II, m. 93-94.

He also uses frequent meter changes and patterns of irregular beat division, both of which are rooted in the Hungarian peasant music tradition. (See Examples 6 and 5, respectively, in Appendix 1)



Example 9: *DUO*, Mvt. II, m. 1-6.



Example 10: *DUO*, Mvt. II, m. 7.

Abrupt phrase endings are heard in the *DUO*, and are very common in Hungarian folk music. (This can be seen in nearly all of the folk music examples, particularly in Examples 2 and 7.)

poco lento *accelerando*

pp *p* *p subito* *cresc.* *3* *f appass.*

a tempo

III. 0

p *3*

cresc. *f* *p* *pp (secco)*

Example 11: *Duo*, Mvt. I, m. 161-172.

Whereas the *Parlando-rubato* style melodies of the first and second movements as well as those in the slow introduction to the third movement allow for much freedom in rhythmic interpretation the *Presto* in Mvt. III is in the invariable *Tempo-giusto* style, and is patterned after the peasant style of childrens' game songs. It has a fast and very regular pulse:



Example 12: *Duo*, Mvt. III, m. 39-46.

To summarize, rhythmic patterns fall into two categories, those with irregularly and those with regularly stressed beats. All phrases are characterized by the lack of anacrusis, strong downbeat beginnings and abrupt endings. Certain rhythmic patterns found in the *Duo* including exceptions to these rules, have their roots in the peasant tradition.

B. Melody

The tonal treatment, characteristic intervals, and melodic contours of Hungarian folk music are used throughout the *Duo*. Much of the folk repertoire includes variation treatment of melodic material, a device also used by Kodály in his *Duo*.

It is characteristic of Hungarian folk music that both phrases and whole tunes descend melodically (See the folk song examples in Appendix 1). There is no explanation for this, other than what Kodály suggests in his article, "Folk Music and Art Music in Hungary:" ¹¹

...the line is mostly descendant. The start is explosive, the end is falling. Is it the proverbial Hungarian straw-fire, or in England flash in the pan? That is to say a sudden impetus followed by a gradual decrescendo, when faced by insurmountable obstacles?

His implication links Hungary's music with its political history, which even he admits is somewhat untenable, as he says next: "Let us leave behind the swampy soil of generalization."¹²For whatever reasons the descending melodic line is typical in the folk repertoire and is used often by Kodály in the *Duo*.

¹¹Zoltán Kodály. "Folk Music and Art Music in Hungary". *Tempo*, Winter 1962-63, p. 32

¹²*Ibid.* p. 32,

Allegro serio, non troppo (♩ = 126, *cominciando un poco largamente*).

f risoluto

f risoluto

f

3

3

3

Example 13: *Duo*, Mvt. I, m. 1-6.

arco

pizz.

p tranquillo, non espressivo

pp

Example 14: *Duo*, Mvt. I, m. 25-29.

The influence of the pentatonic scale, stemming from the oldest tunes in the folk repertoire, can be found throughout the *Duo* in both its melodies and melodic transitions.



Example 15: *Duo*, Mvt. III, m. 133-139.



Example 16: *Duo*, Mvt. I, m. 6.

Modality plays a major role in the Hungarian folk repertoire (See Examples 1,2,3,4,5,7,and 8 in Appendix 1), and this is also reflected in the *Duo*.



Example 17: *Duo*, Mvt. III, m. 73-76.

Some tunes in the folk repertoire are major (Examples 6 and 9 in Appendix 1). The *Duo* has several short passages in major keys, particularly the one which was mentioned on page 17 in relation to its western-influenced rhythm.



Example 18: *Duo*, Mvt. II, m. 59-61.

The *Adagio* contains a feature representing a specific aspect of the Hungarian folk heritage – songs for specific

occasions. In this case chromaticism, used in Hungarian mourning (or "wailing") songs is heard. This is the only instance in which chromaticism appears with any regularity in the entire Hungarian folk repertoire. Kodály uses chromaticism in the passionate end of the *Adagio*, as the music fades away into nothing:



Example 19: *Duo*, Mvt. II, m. 119-123.

Variation plays a major role in the collected body of Hungarian peasant music.¹³ Small changes that naturally occur from one performance to the next often cause a melody to evolve dramatically, with little but its line endings remaining unchanged. (See Example 8 in Appendix 1.) Kodály uses melodic variation in the *Duo*, and though the variation principle is common to nearly all art music, it is important to note that this device is rooted, at least in one sense, in the Hungarian peasant tradition. Kodály's use of variation in the *Duo* can be seen in the following melodies from the first movement, though the more dramatic changes appear in the accompanying figures.

¹³Béla Bartók, *Op. cit.*, p.56. Out of the 6000 folk tunes collected, about 2800 are variants.

which Kodály uses. Imitation between instruments unifies much of the work, and important solo and unison passages appear at structurally significant points, highlighting Hungarian folk character. Ostinato passages, frequent in the *Duo*, are also a significant feature in the Hungarian folk repertoire.

The folk instruments used in Hungary are foreign to western art music, for example, the duca (bagpipe), the shepherd's pipe, and the hurdy-gurdy. The *Duo* has many drone-like figures which are reminiscent of the drone of the duca and the hurdy-gurdy. Kodály has written drones throughout the *Duo*; these particularly suit the tuning of the violin and cello (see Examples 20-22).

A drone which includes a tremolo, resembling the buzzing of the long shepherd's pipe¹⁴, is used by Kodály in the second movement.



Example 23: *Duo*, Mvt. II, m. 31-34.

Ostinato accompanying figures resembling those commonly played on the shepherd's pipe and reflecting the peasant

¹⁴Damiana Bratuz, from a lecture entitled "A Bartók Seminar", University of Alberta Music Department, January, 1981.

love of repetition are frequent in the *Duo*.



Example 24: *Duo*, Mvt. III, m. 133-134.



Example 25: *Duo*, Mvt. III, m. 151-152.

Another flute-like passage with this type of pattern appears in a violin solo.



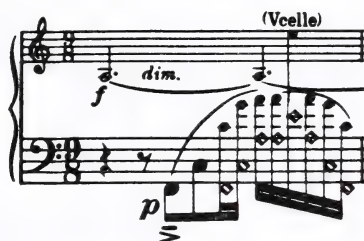
Example 26: *Duo*, Mvt. III, m. 5.

Kodály has written many ostinati based on arpeggiated chords which are particularly suited to the tuning of the

cello:



Example 27: *Duo*, Mvt. I, m. 146.



Example 28: *Duo*, Mvt. II, m. 105.

Unison passages, which are particularly important at climaxes, bring out highly characteristic rhythmic and melodic phrases. The following unison passages are primarily pentatonic, with uneven note groupings.



Example 29: *Duo*, Mvt. III, m. 93-94.



Example 30: *Duo*, Mvt. III, m. 361-370.

Kodály's solo passages most closely resemble the monophonic folk tradition and provide key moments with instrumental lines which are improvisational in character, as in the unison passages. Again the rhythmic and melodic structures are highly characteristic of the Hungarian folk tradition.

Lento.

Tempo I.

p sempre dim. *morendo* *(secco)*

pp

Example 31: *Duo*, Mvt. III, m. 31-38.

Kodály, who had a thorough knowledge of the Western as well as Hungarian musical tradition, uses imitation in the following example:



Example 32: *Duo*, Mvt. I, m. 13-18.

D. Structure

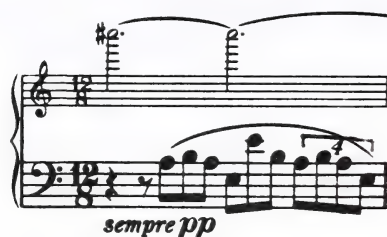
The difference in length between any folk song and the *Duo* makes it difficult to draw structural parallels between them beyond the fact that basic principles of internal organization exist in both. Folk songs are characterized by isorhythmic or symmetrical phrase content (see Examples 1 and 4 respectively in Appendix 1), and by a variety of phrase structures, such as ABCD, AA⁵A⁵A, AABA (Examples 1, 9, and 4 in Appendix 1), and by predictable sequences of line endings. The *Duo* is also structurally balanced, unified within each movement and as a whole. It is unified by its use of characteristic Hungarian folk elements, by the close relationship of some melodies from movement to movement, and

by the balanced motivic structure contained in each movement.

A four-note cell using the intervals of a perfect fourth and a major second (clearly of pentatonic origin) is prominent throughout the work.



Example 33: *Duo*, Mvt. I, m. 67.



Example 34: *Duo*, Mvt. II, m. 25.



Example 35: *Duo*, Mvt. III, m. 39.

The similarity of the following three melodies plays a part in linking the three movements of the *Duo*:



Example 36: *Duo*, Mvt. I, m. 164-165.



Example 37: *Duo*, Mvt. II, m. 1-2.



Example 38: *Duo*, Mvt. III, m. 31-32.

The overall structure of the movements is as follows:
 Mvt. I, ABA; Mvt. II, ABA; Mvt. III,
 intro.-ABACADA-coda(abc). It is this kind of formal
 structural framework, the constant use of counterpoint and

the expanded melodic and dynamic ranges available to the violin and cello, that represents the western art music element in the *Duo*. The Hungarian folk element is represented by rhythmic and melodic traits peculiar to Hungarian folk music, most specifically downbeat accents and pentatonicism.

V. Conclusion

The recurrent complaint that there is a gulf between the art which is for the initiated and that which appeals to the naive general public, cannot be answered.

But have things ever been otherwise? In the Middle Ages there was one art for the experts and another for the lay public: an irreconcilable, or apparently irreconcilable, split ...¹⁵

Kodály has dealt with this issue many times over in his work as composer, musicologist, pedagogue – striving always to bridge the "apparently irreconcilable" socio-cultural gulf described here by Stuckenschmidt. The *Duo*, Op. 7, for violin and cello is one of many works by Kodály which fuses art and Hungarian folk elements. His unique achievement is that in so doing he has compromised neither the rugged simplicity of the folk nor the sophistication of the art languages.

¹⁵Hans Stuckenschmidt, *Twentieth Century Music*. (New York: McGraw Hill, 1969), p. 150.

1924

1924-1925

1925-1926

1926-1927

1927-1928

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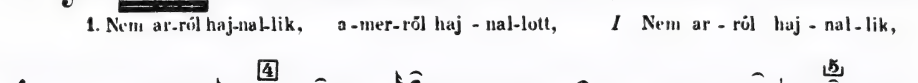
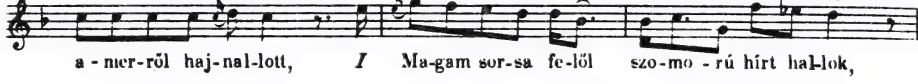

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VII. Appendix 1. Folk Music Examples

Parlando, ♩ = cca 126. F. 1315 a); IV. Ehed (Maros-Torda), Nagy Ferencné (45), 1914.; B.

1.    

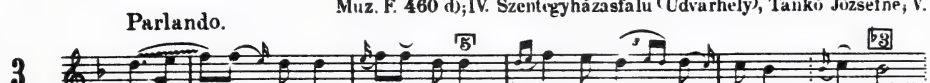
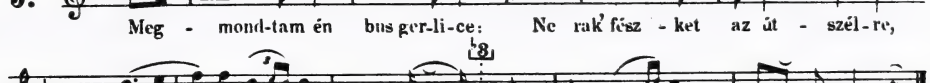
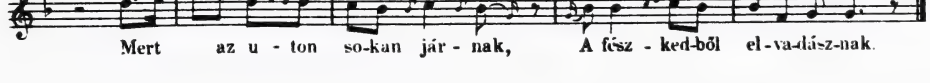
1. Nem ar-ról haj-nal-lik, a-mer-ről haj - nal-lott, I Nem ar - ról haj - nal-lik,
a - mer-ről haj-nal-lott, I Ma-gam sor-sa fe-lől szo-mo - rú hírt hal-lok,
Ma-gam sor-sa fe - lől szo-mo-rú hírt hal - lok.

Muz. F. 1518 a); IV. Gyergyócsomafalva (Csík), 1911.; M.

2.   

Na-pom, na-pom fe-nyés na-pom, Ho-mály-ban bo - rult csil - la-gom Hn
Süss még egyszer vi-lá - go - san, Hej Ne süss min - dig ho - má - lyo-san.

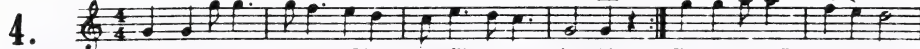
Muz. F. 460 b); IV. Szentgyházasszalu (Udvarhely), Tankó Józsefné, V.


3.   

Meg - mond-tam én bus ger-li-ce: Ne rak' fész - ket az út - szél-re,
Mert az u - ton so-kan jár - nak, A fész - ked-ből el-va-dász-nak.

I. Baracs (Fejér), 1906.; B.

Tempo giusto.

4. 
 Nagy-vá-ra-di ki-kö-tő-ben megállt a gőz - ha-jó, Fúj-ja a szél, fúj - ja.
 Te - te-ji-be kivan tűz ve a nem-ze-ti zász-ló;

2. 
 ha-za - fe-lé fúj - ja, Az egy - be-li ő-reg ha-kák jön-nek sza-bad - ság-ra.

Muz. F. 810 a); IV. Magyargyerőmonostor (Kolozs), Imre Ilona, 1910.; B.

Tempo giusto, ♩ = 52.

5. 
 1. A Ti-szá - ból a Du-ná - ba foj a víz, - -Mi do-log az,
 kis an-gya-lom, hogy te sírsz? -Hogy - ne sír - nek, hogy - ne ri - nek


 drá - ga kincs: Most a - kar - ta - lak sze-ret-ni, már el - méáz.

Muz. F. 980 b); I. Felsőnyék (Tolna), 1907.; B.

Tempo giusto, ♩ = 48.

6. 
 1. Fe - hér hab-gya va-gyon a Du - ná - nak, - Kedves fi - ja
 Ked-ves fi - ja volt-tam az a - nyám - nak,

2. 
 volt-tam az a - nyám-nak. Még - is be-so - roz-takka-to - ná - nak.

Tempo giusto, $\text{♩} = 76$.

F. 1317 c; IV. Székelyvaja (Maros-Torda), 1914.; B.


7. 
 É - des a-nyám, be szé - pen fel - ne-vel - tél. Mi - kor en - gem

 kar - ja - id - dal ren - get - tél. Ak - kô mond - tad. bé - vesz - nek ka -

 to - ná - nak, Fel - es - ket - nek egy szép ma - gyar hu - szár - nak.

Tempo giusto, $\text{♩} = 148$.

Muz. F. 1344 b; II. Ipolyság (Hont), 1910.; B.

8. 
 Ar - ra gye - re, a mő - re én, Maj még - tu - dod, hol la - kok én:

 Csip - ke - bo - kor - ró - zsa mel - lett, — Gye - re ba - bám, még - ő - lel - lek.

Tempo giusto.

Muz. F. 1314; IV. Csikmenaság (Csik), 1911.; L.


 A cser - ol - dalt űz - sze - jár - tam, Se - hol pá - rom nem ta -

 lál - tam. Ez a hat fo - rin - tos nő - ta, Ki - nek tet - szik, jár - ja re - a.

III. Ujszász (Pest), Dobóci Bernátné (26), 1913.; B.

Tempo giusto.

9. 
 1. Vá - ra - di - nó lá - nya Ma - ris - ka Ki - áll - lott az ú - ca - sa - rok - ra.

 — E - redj be te, se, haj, göndör - ha - jú zsi - dó - lány, Mer meg - fog a ren - dőr - ka - pi - tány.

VIII. Appendix 2. Recital Program

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

VICTORIA CLARKE, cello

assisted by

MICHAEL MASSEY, piano

and

YASUKO EASTMAN, violin

Sunday, June 3, 1979 at 8:00 p.m.

Convocation Hall, Old Arts Building

Sonata in A major, Op. 69 (1808) Ludwig van Beethoven
(1770-1827)

Allegro, ma non tanto

Scherzo: Allegro molto

Adagio cantabile—Allegro vivace

Duo, Op. 7 (1914) Zoltán Kodály
(1882-1967)

Allegro serio, non troppo

Adagio

Maestoso e largamente, ma non troppo lento

INTERMISSION

Sonata in G minor, Op. 65 (1847) Frédéric Chopin
(1810-1849)

Allegro moderato

Scherzo

Largo

Finale: Allegro

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Miss Clarke.



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